

Zalia Haack

46th Year

JANUARY, 1928

No. 10

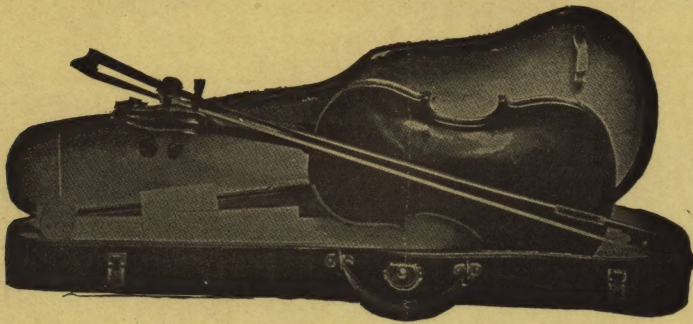
PERRY'S MUSICAL MAGAZINE



"MUSIC"

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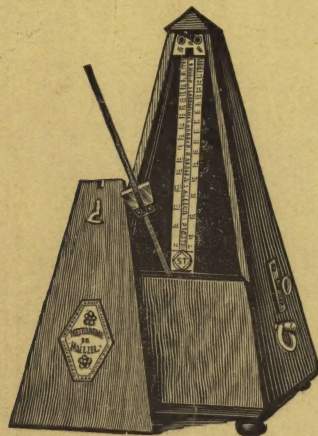


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PERRY'S • MUSICAL • MAGAZINE

46th YEAR

SEDALIA, MO., JANUARY, 1928

NUMBER 10

Perry's Musical Magazine.

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SELECTIONS FOR THE MONTH

One Sweetly Solemn Thought.	
Variations.....	Butler 50
The Artist Waltz.....	Holcombe 25
Dancing in the Sunbeams	Butler 50
Oh! Susanna March.....	Butler 25
Whispers From Home and	
Mother. Reverie.....	Mergen 50
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A Ramble for the Piano..	Long 60

LIVES OF GREAT PIANISTS.

FREDERICK CHOPIN.

(Continued From Last Month.)

What, and how, Elsner taught Chopin can only be guessed at. In a letter written to Chopin in 1834 he speaks of himself as "your teacher of harmony and counterpoint, of little merit, but fortunate." Liszt writes: "Elsner taught Chopin those things that are the most difficult to learn and most rarely known: to be exacting to one's self and to value the advantages that are obtained only by dint of patience and labor." Probably neither Zywny nor Elsner put Chopin through any severe scholastic drill; they appear to have permitted him rather to develop his singular gifts in his own way. Chopin himself was very grateful to Elsner. Allusions and messages to Elsner are frequent in his letters, and from first to last there is abundant evidence of affection and esteem between the two.

Frederick Chopin entered the fourth class at the Lyceum, and twice managed to gain a prize for something or other. There is no trace of his having taken up Greek or advanced mathematics, or that he ever exceeded the average schoolboy's modicum of Latin. His schoolfellows liked him for his lively ways and the scrapes he got into for lampooning the Dons. He often took part in private theatricals at his father's house, "being always ready with an improvisation when another fellow happen to forget his part." A Polish actor who was stage manager on such occasions, gave it as his opinion that Frederick was born to be a great comedian.

In 1825 he again appeared in public, playing the first movement of a concerto by Moscheles, and improvising on a newly invented instrument, the aelopantaleon,—an attempt at combining the effects of the harmonium with those of the pianoforte. There is no direct record of the quality of his playing on this occasion, but a Warsaw correspondent of the Allgemeine musikalische Zeitung, Leipsic (this is the first professional notice of Chopin), reported that "young Chopin distinguished himself in his improvisations by the abundance of his ideas." Soon afterwards he played upon the aelomelodicon, another instrument of the harmonium kind, before the Russian Emperor Alexander I., who rewarded him with a diamond ring.

In 1825 also was published Chopin's op. i. "Premier Rondeau," C minor. From this time onwards to 1827, when he left the Lyceum, it is clear that the study of music had got the upper hand. He seems to have tried his best to get through some school work as well: perhaps to the detriment of his health, as it has been suggested. At the final examination he just managed to pass without distinction.

Henceforth, with the full consent of his parents and the encouragement of Elsner, music was to be his sole aim and his profession. Taking the little Rondo in C minor as the gauge of his attainments in 1825, we must suppose that his powers developed rapidly; for in 1828 he was allowed to start on a journey to Berlin. He must have practised assiduously, with a view to obtaining novel effects; and with the aid of the new pianoforte technique, which then dawned upon him, to have striven hard to get out of the beaten tracks in composing for the instrument. Excepting the Variations on "La ci darem," op. 2, and the Trio, op. 8, which was then almost completed, and which he published himself, the efforts of these years are contained in the posthumous works: the Polonaises in G minor, D minor, and B flat, the Nocturne in E minor, the Rondo for two pianos, the Sonata, op. 4, etc.

In 1829, Hummel, then in the zenith of his fame, but with his powers as an executant beginning to decline, visited Warsaw. Paganini soon followed him. Unfortunately no trustworthy record remains as to the impression the performances of these masters produced upon Chopin. Chopin in those early days closely studied, imitated and emulated the concertos and certain minor pieces of Hummel; and we know that he continued to hold Hummel's work in high esteem all along, particularly for teaching purposes. Yet, admitting that Chopin in his early compositions appears as a disciple of Hummel, it is doubtful whether the example of Hummel as a player counts for much in the development of Chopin's style.

Of Paganini, who so powerfully influenced Liszt, there is hardly a trace.

About the middle of July, 1820, Chopin set out, accompanied by three friends, on a journey to Vienna. Some time previously, various manuscripts of his had been sent to Haslinger, a leading Viennese publisher. On presenting himself at Haslinger's with a letter of introduction from Elsner, he was received with profuse expressions of good will, and told that one of his compositions would soon be in the print, the Variations on Mozart's "La ci darem la mano," op. 2.

"Count Gallenberg, who happened to come in opportunely," urged him to give a concert at the Kantenerthor theatre, of which he was the lessee; a lucky chance, as it seemed to Chopin and actually proved to be.

He paid many visits in Vienna. And wherever he went he got the same advice: "Give a Concert." Capellmeister Wurfel (one of Haslinger's people), who had known him at Warsaw, asserted that it would be "a disgrace to himself, his parents, and his teachers not to make an appearance in public," and that "no one who has composed anything new and wishes to make a noise in the world can do so unless he perform the work himself." Moreover, he was assured that the newspapers would say pleasant things. In short, Haslinger, an astute man of business, who had a vision of monetary success with Chopin's pieces, was pulling the wires with a will! Various pianoforte makers offered their instruments. "As I claimed no honorarium" (of course, there was none to be had), "Gallenberg hastened on my appearance." On the 11th of August, 1829, when all the world was out of town, the concert took place, and Haslinger's journals pronounced it a great success.

Chopin improvised on a theme from "La Dame Blanche," and on a Polish tune, "Schmiele," which although it did not satisfy himself, pleased the audience. "The members of the orchestra cursed my badly written music" (i. e., the defective band parts) "and were not favorably inclined towards me, until I began the improvisation; but then they joined in the applause." On the 18th of August he appeared again; producing the "Krakowiak," and repeating the Variations. There was a paying audience on this occasion; professional musicians were struck by the charm of his style; the critics appreciated him at something like his true value; everybody appeared kindly disposed towards him.

One of his peculiarities as an executant touched upon in the report of the "Theaterzeitung" was: "There were defects noticeable in the young man's playing, among which we may specially mention the non-observance of the indication by accent of the commencement of a bar," that is to

say, he was remarkable for just and delicate phrasing, and did not choose to beat time with his fists! Another account emphasizes the fact that "he is a young man who goes his own way," and that "he desired to produce good music" rather than to please. "He executed the greatest difficulties with precision and accuracy, rendering all sorts of passages with the utmost neatness." The principal stricture amounted to no more than that his tone was "insufficient for a large room." He in his turn asserted that the Viennese people had a taste for thumping, and that he would "rather be told he played too delicately than too roughly." "It is my manner of playing." One likes to hear of his making friends with Count Moritz Lichnowski, Beethoven's friend, to whom the Sonatas op. 35 and 90 are dedicated; and with Schuppanzigh, Beethoven's leader of quartets. With Czerny, Chopin played duets on two pianos. "A good man, but nothing more;" on bidding farewell "Czerny was warmer than his compositions." A young and pretty lady pianist, Leopoldine Blahetka, openly set her cap at him, offered her compositions as a souvenir, etc.

(To Be Continued.)

DON'T EXPECT THE TEACHER TO DO IT ALL.

By the Noted Musical Author-Critic.
HENRY T. FINCK.

(CONTINUED FROM LAST MONTH)
A Letter to the Writer.

During my long career as a musical critic I have received ever so many letters from young girls and men asking for advice as to what they ought to do. When I have had time I have answered those letters, although it seemed a useless proceeding, for to give valuable advice I would have to know a great deal more about these writers than they could tell in a letter. Here is a short extract from a letter of that kind:

"I am seventeen years of age and have studied but one year. From as little of myself as I have told you do you think there is any possibility of my becoming prominent in the pianistic field? As far as liking music is concerned, let me say that I cannot enjoy myself in anything which is not concerned with it. I practice five hours a day and sometimes more. If I am not at the piano I am thinking about it. I would do anything to become a great musician. But as you no doubt believe yourself, this does not always bring desired results."

Quite so; thousands upon thousands feel as if they "would do anything" to become great musicians. But unless there is a natural talent combined with an infinite capacity for hard work, it's no use trying.

Destinn Tells the Truth.

The famous Bohemian opera singer, Emmy Destinn, once said to a journalist that "domestic work may often be drudgery, but it is a picnic compared with the drudgery those have to undergo who want to become opera singers." To young girls who aim at success she says: "It is mostly a question

of what one is willing to give up. If you really are prepared to sacrifice all the fun that your youth is entitled to, you may have your reward."

The trouble is that, as she continues, "barely one in a hundred of the girls who aspire to stage honors has the courage or the brains to make such sacrifices and do such work. They practice mechanically, read no books, dodge honest teachers and place themselves in the hands of charlatans who promise, for a certain sum, to land them in the opera houses in a few months."

"I have emphasized the words 'dodge honest teachers' because they are a home thrust which reveals the cause of more than half the failures in the musical world. It is the charlatans who spoil the business of decent teachers and flood the market with mediocrities.

Liszt perhaps went too far when he said that mediocrity in music is a crime, but the activity of these mediocrity-makers is a crime which ought to be punishable by imprisonment.

It makes me very sad to think how many thousands of young music students there are who patronize these charlatan teachers, in the expectation that they will "do it all" for them. For these "teachers" are too shy to ask their foolish pupils to do any hard work. That's what makes them popular.

The Delights of Work.

Yet work is, when you look at it the right way, the greatest and most enjoyable thing in the world. One need not go so far as that blase Englishman who said that life would be quite tolerable if it wasn't for the amusements. But it is certainly true that if you don't work you are likely to be bored (idle rich folk are horribly bored most of the time); and Schopenhauer said truly that boredom is the worst of all tortures. Hard workers who "strike oil" or retire from business for other reasons, usually die soon. They cannot live without labor of some kind.

Ergo, ye music students, work, work, and again work. Don't wait for your teacher to show you what you want to know but find it out for yourself. That will please him immensely and make him take off his hat to you—unless "he" happens to be a woman.

Let me give you a very special reason why it is important that you should not let the teacher do it all for you: You are likely to forget what he tells you, even if he says it repeatedly; but what you find out for yourself you never forget. I have found this proved by my own experience hundreds of times.

Children who learn how to make their own toys enjoy them much more than those who get their ready made. Nothing is more foolish than to do things for them that they could do as well for themselves. It is really cruel, for it deprives them of much fun—the pleasure of finding out things for themselves.

A few examples of what I mean by finding out things for yourself may be desirable.

At a recital by Paderewski, or Novaes, or Grainger, or Schelling, or some other great

pianist you attended the other day, you were delighted, I am sure, among other things, by the beauty of tone. Now sit down at your piano and see if you cannot by varying your touch (in combination with the right pedal) produce similar tonal effects. Listen intently and you will soon be fascinated by subtle tonal differences. No teacher can do this for you.

Listen to Great Singers.

If you are a vocal student take every opportunity to hear the famous singers; and when you get back home try to produce similar tones—similar, I mean, in quality and beauty. If at first you don't succeed, try, try again. Edison sometimes tries hundreds of chemical combinations till he hits on what he wants.

The teacher can give you hints, but he cannot do it all for you, I repeat once more. If you have in your mind a concept of the kind of tone you want (after hearing it at a recital), as Edison has in mind what he wants, you really can in this way greatly improve your voice. Just as you think of C or E or some other tone and then sing it exactly so you can gradually train the organs and muscles in your throat to give you the tone quality you want.

This is truly wonderful and it is a point of superlative importance to every student of singing. On this method, hearing the vocalists and trying to echo them so far as tonal quality is concerned, the masters of the old Italian bel canto (or beautiful singing) based their marvelous success.

Of course you cannot, in this way, acquire that individual peculiarity in a voice which makes you exclaim "that's Caruso," or "that's Emma Eames," or "Geraldine Farrar," but you do not want that. What you do want is an approximation to the tonal beauty of such great voices; and to that you will add your own individual touch. You cannot avoid that, and it is to be hoped it is an engaging individual touch. Voices differ—like faces. If they are engaging you get engagements.

Benjamin Franklin's "God helps them that helps themselves" (which, by the way, is a maxim borrowed from Sidney), fits into this literary music lesson admirably.

Practicing at Morges.

Help yourself, work by yourself, as the great artists do. You cannot avoid drudgery—the greatest artists cannot do that. Twelve years ago I spent a fortnight at Morges as the guest of Paderewski. He was preparing the great Liszt sonata for his next tour; and he practiced daily for hours. He did not play the sonata through from start to finish but repeated passages hundreds of times.

He also played what we call five finger exercises. When I asked him if he didn't find that a great bore he replied that it was terrible—that it required all his iron will to make him keep at it. But that's what made him Paderewski.

I once knew another pianist who always, when practicing, played a piece through from beginning to end, though he knew most of it as well as he would ever know it.

He always stumbled over the same difficult places, made an angry exclamation, repeated them once or twice and then hurried on. He never fully mastered the difficulties; while the piece as a whole, after all these repetitions, palled on him so that he could not play it before others with the interest necessary to interest them.

You cannot fool an audience. If the piece you play bores you, it will surely bore your hearers.

It is with music as with books. If the authors take no pleasure in writing them the readers get no pleasure from perusing them. And this brings us back to the superlative importance of learning to enjoy your work. Life isn't worth living if you don't. Almost anything can be made enjoyable if you go about it the right way.

The dryest technical problems set by your teacher can be made entertaining if you tackle them your own way, putting some of our own mind into them. He cannot make your fingers limber and nimble; you must do that yourself. Nor can he possibly indicate to you every shade of accent and pace which invests playing with life and emotional interest.

It is as unreasonable to rely on your teacher for these details as it is to run to your doctor every time you have a headache or an attack of indigestion. Correct your faulty habits of eating and you will need him only in emergencies. So with your teacher. The poor man is probably overworked. Do not bother him with trifling things that you can find out for yourself.

To develop your muscles you must walk and climb, not ride. Relying too much on your teacher is like trying to get muscular exercise by means of massaging. That is all right for invalids—but you are not a musical invalid, are you?

LESSONS BY BEETHOVEN.

"To the acrobats of the key-board who abounded in his day," says Henry T. Finck in *Success in Music*, "Beethoven referred contemptuously to pianists 'who prance up and down the key-board with passages in which they have exercised themselves—putsch, putsch, putsch; what does that mean? Nothing. . . . As a rule, in the case of these gentlemen, all reason and feeling are generally lost in the nimbleness of their fingers.'

"Regarding Beethoven's method of teaching, Riis says: 'When I made a mistake in a passage, or struck wrongly notes or leaps which he often wanted specially emphasized, he seldom said anything; but if my fault was in expression, or a crescendo, or in the character of the piece, he became angry, because, as he said, the former was accidental, while the latter showed lack of knowledge, feeling or attention. He himself very often made mistakes of the former kind, even when playing in public.'

"To Czerny who was instructing his nephew Beethoven wrote: 'With regard to his playing, I beg you, if once he has got

the right fingering and plays in good time with notes fairly correct, then only pull him up about the rendering; and when he is arrived at that stage, don't let him stop for the sake of small faults, but point them out to him when he has played the piece through. Although I have done little in the way of teaching, I have always adopted this plan; it soon forms musicians, which, after all, is one of the first aims of art, and it gives less trouble to both master and pupil.'"

MARK HAMBOURG.

Mark Hambourg, in an article on *How to Play the Piano, in The Ladies' Realm*, November, 1905, says: "I do not think a man can interpret the works of the great composers unless he be possessed of broad intelligence, experience of life, and a knowledge of travel, and is familiar with the writings of the poets, philosophers, and historians of ancient and modern times. These are the food for the mind of any great artist, and the result finds expression through his own special metier. * * * To get the most out of life it is necessary to be in touch with all that is going on about you; and if you do not get the most out of life, in its best sense, your Art will be the sufferer. That is why I say, practice an hour at a time rather than four hours at a stretch, but by no means waste those other three hours."

And again: "When practicing, I should never advise a student to play a piece through from beginning to end till it is well learned. A piece should be studied as poetry—idea for idea. It should be played slowly and evenly, and when perfected, the next idea should be treated in the same way, and then the two played until they go smoothly, and the third is taken up."

The great teacher, Kullak, used to give particular attention to the pedal, and when a pupil pedaled badly he was declared to be no pianist at all. No matter how great the pupil's dexterity might be Kullak was not satisfied unless the pedal dexterity was correspondingly great. He said, "The pedal draws a cloud like a veil, a deeply romantic dimness over the tone picture. The effect will be more certain if not applied too often. The 'cantilina' (singing melody) will thus sound grander and loftier, and therefore the pedal may be used most frequently in singing passages."

ILL EFFECTS.

When Bloggins, Sr., on the occasion of his annual party, was obliging his guests with "'Tis Love That Makes the World Go Round," Master William Bloggins, Jr., seized the opportunity to retire for a few minutes behind the Japanese screen with his sire's half-smoked cigar.

The applause subsiding, Master Bloggins was observed by one of the company to be looking far from well. His face had taken on the hue of putty, and his eyes stood out like small hat pegs.

"Good gracious, Willie! What's the matter?" cried Mrs. Bloggins in alarm. "I believe you've been smoking."

Willie shook his head.

"'Taint that," he declared, untruthfully. "If it's true what father's been singing about, I—I re—reckon I'm in love!"

The musician who considers merely the entertainment of others in the exercise of his art works his own punishment, not only through the deterioration of his artistic ideals but by engaging in a task unworthy of freemen and fit alone for hirelings.—Aristotle.

OUR GREAT HOLIDAY OFFER

In order to enlarge our now very large subscription list, we will, until FEBRUARY 1st, 1928, mail our Musical Magazine to any address for only (\$1.00) ONE DOLLAR FOR 12 NUMBERS, OR ONE YEAR. Also as a premium we will send any four pieces of Sheet Music selected from our Thematic Catalogue or Sample Sheets, to every annual subscriber. As each number of PERRY'S MUSICAL MAGAZINE contains an average of seven or more pieces of music, the subscriber, in one year, will receive over 84 pieces of new and up-to-date copyright music. Could you give another, for so small a sum, a nicer Christmas gift? Music teachers should take advantage of this offer, as all the music that appears in this magazine, is published in Sheet Music form, thus giving them splendid opportunity of selecting good music for their classes. Only new and valuable copyright music is published in our musical monthly.

In showing our appreciation for the hundreds of new subscriptions we have received in the last few months, we have greatly enlarged the Magazine. While a great many periodicals in the United States have reduced their size in pages and added to their subscription price, owing to the advance in price of paper, we have so far been very fortunate by making advance purchases, thus enabling us to keep our subscription price the same as heretofore.

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ONE SWEETLY SOLEMN THOUGHT

BRILLIANT VARIATIONS

M. W. BUTLER

Andante

The first system of musical notation is for the 'Andante' section. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The right hand plays a series of chords, while the left hand plays a series of single notes. The first measure is marked with a forte dynamic (*ff*). The system ends with a double bar line and a repeat sign. Below the staff, there are several measures of rests, each marked with a 'Led.' and an asterisk.

THEME *Dolce espressivo*

The second system of musical notation is for the 'THEME' section, marked 'Dolce espressivo'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The right hand plays a series of eighth notes, while the left hand plays a series of single notes. The first measure is marked with a piano dynamic (*p*). The system ends with a double bar line and a repeat sign. Below the staff, there are several measures of rests, each marked with a 'Led.' and an asterisk.

System 1: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics include *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*. A *cresc.* marking is present in the bass staff.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics include *Red.*, ** Red.*, *Red.*, ** Red.*, *Red.*, ** Red.*. A *dim* marking is present in the bass staff, and a *pp* marking is present in the treble staff.

System 3: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics include *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*. A *mf* marking is present in the bass staff.

System 4: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics include *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*. A *cresc.* marking is present in the bass staff.

System 5: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics include *Red.*, ** Red.*, ** Red.*, ** Red.*. A *f* marking is present in the bass staff.

System 6: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics include *Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*, ** Red.*. A *dim* marking is present in the bass staff, and a *pp* marking is present in the treble staff.

p 1 2 3 5

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc 1 2 3 4

Ped. * *Ped.* * *Ped.* * *Ped.* *

cresc

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Animato

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

rit *cresc*

Ped. * *Ped.* * *Ped.* * *Ped.* *

8

ff

rapido

rit

Red.

Tempo Primo

pp dolce

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

cresc

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

dim et rit

pp Una Corda

Red. * *Red.* * *Red.* *

8

ppp

8va

Red. * *Red.* *

THE ARTIST WALTZ

G. HOLCOMBE

The musical score for "The Artist Waltz" is written for piano and violin. It consists of six systems of music. The piano part is in the lower staff, and the violin part is in the upper staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). There are also markings for "Red." and asterisks (*) indicating specific points in the music. The score is arranged in a standard format with a treble clef for the violin and a bass clef for the piano.

First system of musical notation. Treble and bass staves. Key signature: one flat (Bb). Time signature: 2/2. Dynamics: *p*, *mf*. Fingerings: 5, 3, 2, 1, 3, 1, 5, 3, 1, 3, 1, 5, 3, 3, 1, 3, 1, 5, 2. Rehearsal marks: * Red. *

Second system of musical notation. Treble and bass staves. Key signature: one flat (Bb). Time signature: 2/2. Dynamics: *f*. Rehearsal marks: * Red. *

Third system of musical notation. Treble and bass staves. Key signature: one flat (Bb). Time signature: 2/2. Rehearsal marks: * Red. *

Fourth system of musical notation. Treble and bass staves. Key signature: one flat (Bb). Time signature: 2/2. Dynamics: *Brillante*, *Fine*. Rehearsal marks: * Red. *

Fifth system of musical notation. Treble and bass staves. Key signature: one flat (Bb). Time signature: 2/2. Rehearsal marks: * Red. *

Sixth system of musical notation. Treble and bass staves. Key signature: one flat (Bb). Time signature: 2/2. Dynamics: *D. C. al Fine*. Rehearsal marks: * Red. *

DANCING IN THE SUNBEAMS

FOR PIANO OR ORGAN

Tempo di Valse

M. W. BUTLER

The first system of musical notation for 'Dancing in the Sunbeams' is in 3/4 time. It features a treble and bass staff. The treble staff begins with a forte (f) dynamic and contains several measures with fingerings such as 5 1, 5 1, 5 1, and 3 1. The bass staff also includes fingerings like 1 3 and 5. The system concludes with a double bar line.

The second system of musical notation continues the piece. It maintains the 3/4 time signature and includes various fingerings such as 3 1, 2 1, 5 1, and 5 1. The system ends with a double bar line.

The third system of musical notation continues the piece. It includes fingerings such as 1 2, 1 2, 1 2, and 1 2. The system ends with a double bar line.

Whispering Hope

The fourth system of musical notation begins with a piano (p) dynamic. It includes fingerings such as 1 2, 3 1, 4 1, 5 1, and 5 1. The system ends with a double bar line.

The fifth system of musical notation continues the piece. It includes fingerings such as 5 1, 5 1, 2 1, 3 1, and 4 1. The system ends with a double bar line.

The sixth system of musical notation concludes the piece. It includes fingerings such as 2 1, 1 3, 2, 1 2, and 3. The system ends with a double bar line.

OH! SUSANNA MARCH

As played in "THE COVERED WAGON"

M. W. BUTLER

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of notes, rests, and fingerings. Dynamics include piano (p) and forte (f). The score is marked with various fingerings (1-5) and articulation marks (accents, slurs). The first system begins with a piano (p) marking. The fifth system begins with a forte (f) marking. The sixth system ends with a piano (p) marking. The score is marked with various fingerings (1-5) and articulation marks (accents, slurs).

First system of musical notation. The treble clef staff contains a melody with fingerings 3, 5, 4, 5, 4, 2, 1. The bass clef staff contains a continuous eighth-note accompaniment. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff continues the melody with fingerings 3, 5, 4, 5, 4, 2, 1. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff continues the melody with fingerings 3, 5, 4, 5, 4, 2, 1. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff continues the melody with fingerings 3, 5, 4, 5, 4, 2, 1. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

Fifth system of musical notation. The treble clef staff features a change in texture with chords and fingerings 5, 1, 4, 2, 1. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

Sixth system of musical notation. The treble clef staff continues with fingerings 3, 5, 4, 5, 4, 2, 1. The bass clef staff continues the eighth-note accompaniment. The key signature is one sharp (F#).

WHISPERS FROM HOME AND MOTHER

REVERIE

E. J. MERGEN

Andante affettuoso

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff. The bass staff features a consistent eighth-note accompaniment throughout. The treble staff contains chords and occasional melodic fragments. The tempo is marked 'Andante affettuoso'. The key signature has one flat (B-flat). The score begins with a piano introduction marked 'p'. The first four systems are also marked 'p'. The fifth system includes 'mf' (mezzo-forte) markings. The score concludes with a final chord in the bass staff.

8

mf *ped* *p* *mf* *p*

This system contains four measures. The right hand features a melodic line with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *mf* and *p*. Pedal points are indicated by asterisks in the first, third, and fourth measures.

8

mf *ped* *p* *Dolce* *p*

This system contains five measures. The right hand continues the melodic development, with a change to a more flowing, legato style in the final two measures marked *Dolce*. The left hand maintains the eighth-note accompaniment. Dynamics include *mf* and *p*. Pedal points are marked with asterisks in measures 1, 2, 3, 4, and 5.

ped *

This system contains five measures. The right hand consists of sustained chords, while the left hand continues the eighth-note accompaniment. Pedal points are marked with asterisks in all five measures.

8

mf *ped* *p dim.* *mf* *ped* *

This system contains five measures. It begins with a key signature change to one flat. The right hand has a triplet of eighth notes in the second measure. The left hand continues the eighth-note accompaniment. Dynamics include *mf*, *p dim.*, and *p*. Pedal points are marked with asterisks in measures 1, 2, 3, 4, and 5.

8

ped *

This system contains five measures. The right hand features a triplet of eighth notes in the second measure. The left hand continues the eighth-note accompaniment. Pedal points are marked with asterisks in all five measures.

First system of musical notation. The treble clef staff contains a series of chords, some with a fermata. The bass clef staff features a melodic line with a forte (*f*) dynamic marking and a piano (*ped.*) pedal point. The system concludes with a double bar line.

Second system of musical notation. The treble clef staff continues with chords. The bass clef staff maintains the melodic line with a piano (*p*) dynamic marking and a piano (*ped.*) pedal point. The system concludes with a double bar line.

Third system of musical notation. The treble clef staff continues with chords. The bass clef staff continues the melodic line with a mezzo-forte (*mf*) dynamic marking and a piano (*ped.*) pedal point. The system concludes with a double bar line.

Fourth system of musical notation. The treble clef staff begins with a measure marked with an 8, followed by a triplet of eighth notes. The bass clef staff continues the melodic line with a mezzo-forte (*mf*) dynamic marking and a piano (*ped.*) pedal point. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff begins with a measure marked with an 8, followed by a triplet of eighth notes. The bass clef staff continues the melodic line with a piano (*ped.*) pedal point. The system concludes with a double bar line.

8

8

8

8

8

Echoes From the Old Homestead

A Ramble for the Piano

J. OWEN LONG

1st. Wandering

Cadenza

2d. The orchard was one of our favorite haunts

L.H.

Red.

* *

3d. Then came a race for the meadow to hunt the four leaf clover

Religioso

4th. At Eventide we gathered around the fireside to sing a hymn of praise

Faster

5th. All through the silent night visions of the day crept into our slumbers

6th In the morning fair we gathered the sweet scented clover blossoms wet with dew

7th. And the little stream at the foot of the hills kissed the merry daffodils

5 3 2 1 2 8 5 1 2 3 5 1 2 3 5 4 5 4 3 2 1 4 5 4 3 2 1

Cadenza rapido

Ped. ** Ped.*

4 3 2 1 2 8 4 1 2 8 4 1 2 8 4

Ped. ** Ped.* ** Ped.* ***

Ped. *** *Ped.* ***

5 3 2 1 2 8 5 1 2 3 5 1 2 8 5 2 1 2 5 2 1 2 5 2 1 2 5 2 1 2 5

Ped. *** *Ped.* ***

8 5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

rapido.

Then hurried away *Ped.*

to the wildwood *Ped.* ***

8

Ped. *** *Ped.* and was gone *L.H.* ***

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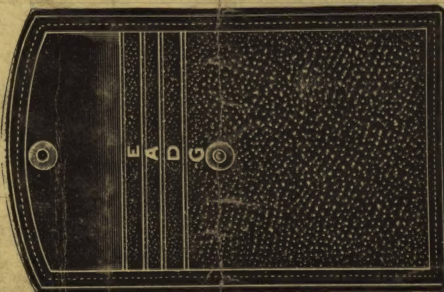
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